2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

machetes, circles, mortar shapes, and so on—each with its own specific meaning. Sometimes the vèvè becomes openly pictorial, and there emerges a ship for the loa Agwé, snakes for Damballa and Ayida, a bull for the loa Taureau, a knapsack for the loa Azaka, or even a portrait of a deity, perhaps smoking a pipe or holding a sword.

The vèvè is not a permanent record. It is made as an act of supplication or veneration, and once it is finished it has no further value. In the ensuing ritual and dance, the vèvè is obliterated by the feet that pass across it. At the hands of one houngan, this invocational act results in a crude, even childlike, design. At the hands of another, it produces a drawing of beauty, integration, and highly developed form.

The drum-making craft, too, has offered an unbroken sequence of opportunity for satisfying artistic urges. The drum has a traditional form that cannot be tampered with; its shape is predetermined by its function, by the log from which it is hewn, and by existing standards. And yet, the drum maker has found it an object on which he can devise new decorative motifs, and he may even give it personal uniqueness. Some drums have styles that may be associated with specific regions of the country, others bear the stamp of the individual artist. Paint has been used on Haitian drums for a hundred years or more as a complement to carving. One assotor drum dating from the earliest days of the Republic, and now preserved in a collection owned by the Bureau of Ethnology in Port-au-Prince, is decorated with a medallion showing the Haitian coat of arms, grenadiers, red and yellow snakes, and a sun with a face. This magnificent instrument, apparently the only one of its age and kind to have survived the years, is one of Haiti's art treasures.

The *couis*, or calabash bowl, of the hounfor rites is another object which is decorated with motifs. Abstract designs, ritual symbols, and sometimes human and animal figures are painted on the inner or concave surface of the bowl.

The rural traditional arts of Haiti have had a belated impact on the arts of the city. Within the past fifteen years there have appeared a number of painters, sculptors in wood and ceramics, and ironworkers who constitute an art movement sometimes referred to as the Haitian "renaissance." Many of these artists draw heavily on national lore and legend for inspiration and subject matter. Some of them are men who came only recently from villages or distant farms. Their work adorns many public buildings in Port-au-Prince and is eagerly sought by art collectors. Members of the elite class who once looked with embarrassment on the "primitive" countryside are finding increasing respect for the potentialities of their country cousins.